

the opportunity to initiate his extensive series of "Contributions to Western Botany" in 1891, but a few years later he was doing his own publishing. The "Flora" was planned to be the first fully illustrated botany of the area. The manuscript for volume one was essentially completed by 1907, but the second remained incomplete, and there is no indication that he worked on it after he left Utah for California in 1923. Neither volume was ever published, and a "Trees and Shrubs of Utah" and a substantial "Flora of Flathead Lake" also remained in typescript.

Because Jones published relatively little of substance besides new species and trained no disciples, the book inevitably becomes in large part the history of his herbarium. By sale of collections, diversification of teaching stints, and consulting trips, he was able to cover an astonishing amount of territory, and amass a steadily growing private herbarium, which was clearly his first priority. From the early seventies until his death in 1934, he was continuously and vigorously adding specimens. Much of his concern in later years was finding a suitable home for it and, for the few active years remaining, for himself. In this he fortunately was successful. After brief flirtations with the California Academy of Sciences and the University of Utah, the herbarium was obtained for Pomona College by Phil Munz. Although terms of the sale provided for Jones to publish his "Flora", and he was now freed of financial worries for the first time in his life, much of the original area of his interest had long been preempted by other authors. He turned instead to field work in northern Mexico—further adding to his herbarium.

The author attempts a "summing up" of Jones' contributions, which particularly pairs him with Greene. Certainly the two were fellow mavericks and adepts at inventing colorful invective and generating hostility, but I think a closer comparison might have been made between Jones and Katharine Brandegee, whom he so greatly admired. Both had considerable gifts of critical analysis, but their special insights largely died with them.

The volume includes a list of published writings, diary and field notes, 1894 (Appendix I), the 112-page annotated gazetteer (Appendix II), and a list, with explanatory notes, of the nearly 800 new taxa that Jones proposed during his lifetime (Appendix III).

Incorporation of the Jones Herbarium into the Pomona-Claremont-Rancho Santa Ana research complex at last provides its creator the central role in West American botany that he never quite succeeded in attaining in life.—LINCOLN CONSTANCE, Dept. Botany, Univ. California, Berkeley 94720.

Botanical Illustration: Preparation for Publication. By NOEL H. HOLMGREN and BOBBIE ANGELL. 74 pp. The New York Botanical Garden, Bronx, NY 10458. 1986. ISBN 0-89327-272-8, \$12.

A quote the authors use in the beginning of this book could just as well apply to the authors themselves: "Well-ordered presentation is the sign of a well-ordered mind" (Alfred A. Blaker, 1977). This book is small, but it covers concisely and thoroughly all aspects necessary to produce a botanical illustration that is correct and aesthetically pleasing. I have done quite a bit of botanical illustrating, yet I was able to learn from this book. Holmgren and Angell not only cover basic illustrating guidelines, they also offer shortcuts and technical tips that can save both the illustrator and the author valuable time, money and energy.

Much has been written about scientific illustration (some of the better publications are included in a helpful Annotated Bibliography at the end of this book), but very little good information exists on the very special needs encountered in botanical drawings. From the first chapter, "Working Relationships", through others that include some useful information on tools, sizes and proportions of plates (including instruction on reductions), labels, captions, illustrations, maps and graphs, photographs and halftones, to preparing art for shipping, this volume contains a wealth of information in a very succinct and informative way. There is a good section on the

U.S. Copyright law that was changed in 1978. An understanding of this law is important, especially if either the artist or the author have any interest in maintaining rights to the artwork.

The illustrations used throughout the book are clear and nicely done. I thought the samples used in the chapter on "Plant Illustrations" were especially well-rendered. It's nice to see that the authors are quality artists as well as good writers. Their writing style is straight-forward and very clear; they stay away from verbal embellishments that might only tend to confuse. The Table of Contents is well done, making it a simple matter to look up particular information (chapters are indicated in bold type, whereas sub-headings with page numbers show specific areas contained in those chapters).

In short, this book would be a welcome addition to any botanist's or artist's library. Botanists who do their own illustrating will find this book especially helpful. — MAGGIE DAY, Dept. Biological Sciences, Univ. California, Santa Barbara 93106.

ANNOUNCEMENT

NEW PUBLICATIONS

VAN BRUGGEN, T., *The vascular plants of South Dakota*, 2nd ed., Iowa State Univ. Press, 2121 S. State Ave., Ames 50010, 1985, xxv, 476 pp., illus., ISBN 0-8138-0650-X, \$28.95 (paperbound). [First edition 1976; treatment of 1608 native and adventive species found in South Dakota and adjacent areas.]

SCAGEL, R. F., D. J. GARBARY, L. GOLDEN, and M. W. HAWKES, *A synopsis of the benthic marine algae of British Columbia, northern Washington and southeast Alaska*, Dept. of Botany, Univ. British Columbia, Vancouver V6T 2B1, 1986, vi, 444 pp., ISSN 0831-4861, ISBN 0-88865-460-X, Can \$15.00 (paperbound).

STUBBENDIECK, J., S. L. HATCH, and K. J. HIRSCH, *North American range plants*, 3rd ed., Univ. Nebraska Press, 901 North 17th St., Lincoln 68588, 1986, xv, 465 pp., illus., ISBN 0-8032-9162-0, \$18.95 (paperbound).